

Middlebury College
Bread Loaf
School of English

Summer 1985



Bread Loaf

Administration

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Front Cover: The Bread Loaf Sign

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MIDDLEBURY COLLEGE

Bread Loaf School of English

AT BREAD LOAF, VERMONT

Sixty-sixth Summer
June 25–August 10, 1985

The Aim The Bread Loaf School of English is a community of teachers and students devoted to the humanistic ideals of the liberal arts in graduate education. The School aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. Bread Loaf views its masters' degrees as an experience in the mastery of the literary arts, not as a process nor as a compromise, and it affirms a commitment to literary concerns, not to a collection of credits. It believes that its goals can best be achieved by attracting to Bread Loaf distinguished scholar-teachers who are dedicated practitioners of a great art. The emphasis at Bread Loaf has always been upon the personal bond between teacher and student, upon the creative, critical and organic, rather than the mechanical and pedantic, and upon the liveliness of literature, writing and dialogue.

Since 1920 the School of English has nourished its heritage of literary study in the pleasant coolness of a wooded mountain bowl and in an atmosphere of conspicuous simplicity remote from the distractions and contaminations of metropolitan life. In the congenial natural environment of Bread Loaf it is possible to sustain the intellect and the spirit in a refreshing balance of society and solitude. The School sees the life of the mind not as the exclusive province of the classroom. Bread Loaf attempts to provide time for a summer of discovery, not only of literature but of a place and a community, for no one can live in isolation on the Mountain.

The Bread Loaf program, constantly varied and generous, offers a liberal range of courses in literary periods, authors, and works of English, American, classical and world literature. By affording depth and balance to the literary experience of its students, most of whom are teachers of literature and writing, Bread Loaf meets their professional needs in literature, language, and literary history, in dramatic arts, literary theory, the process and craft of writing, and in the art of teaching and of evaluating literary texts. It encourages students to share in a spirit of friendly endeavor and of disciplined commitment to literary studies, for which all at Bread Loaf have, in Robert Frost's phrase, "a passionate preference."

The School The Bread Loaf School of English was organized as a distinctive graduate school of English in 1920. It is one of ten summer programs of Middlebury College. Others are the Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish; and the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.

The original mountain-and-forest area in which the English School is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell early acquired large landholdings, acre by acre, starting in 1866, until several mountains were among his properties. It would have pleased him to realize that more than a century later the original goal of a place where man and mountain could meet remains undeflected, for at Bread Loaf, where once had been a hospitable hostelry, the humanities are fostered amid the natural beauty of mountain, forest, and stream. Modern improvements and the addition of several buildings have enhanced the charm and conveniences of the old original Inn and the surrounding cottages.

Each year over 225 students have come from all regions of the United States and from several foreign countries. Of these students 1,324 have received the degree of Master of Arts and 46, the degree of Master of Letters.

During the last sixty-five years Bread Loaf can count among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, A. Bartlett Giamatti, Laurence B. Holland, Alvin Kernan, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer and Wylie Sypher.

But no one has been identified with Bread Loaf longer than has Robert Frost, who first came to the Bread Loaf School of English on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor at Bread Loaf, Mr. Frost returned to the School every summer with but three exceptions for forty-two years. The influence of his presence will long be felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a National Historic Site, adjoining the Bread Loaf campus.

Admission The School of English offers only graduate courses; however, non-degree candidates and exceptionally qualified undergraduates are admitted for a single summer. Admission is on the basis of college transcripts and two letters of recommendation. Submission of a sample of an applicant's recent expository writing, while not a requirement, will strengthen his or her candidacy. Since the program of study is designed to meet individual needs, there is no set of requisites for admission. Although an excellent undergraduate record in English and strong recommendations are the surest admission criteria, experience has shown that students who have mediocre college records or who have majored in other disciplines may, with teaching experience, have achieved a perspective that will assure them of distinguished records at Bread Loaf. In short, Bread Loaf prefers to allow applicants to establish their capabilities during the first summer. Students are accepted for one summer only. Students whose work in the judgment of the Director and of the faculty is marginal and who may have difficulty proceeding to the degree may be denied readmission.

Instructions for Applications New applicants should fill out and return the application form with a \$15 registration fee and have all undergraduate and graduate transcripts forwarded to the Bread Loaf Office. The applicant is responsible for asking two colleagues or teachers to act as references. The application form doubles as a registration form for courses after publication of the current bulletin.

Degree Programs

The Master of Arts (M.A.) Degree Candidates must hold a baccalaureate degree from an accredited college and be in residence for at least one summer at the School of English in Vermont. To earn the M.A., students must successfully complete ten courses, the equivalent of 30 graduate credits. The normal summer program of study consists of two courses, each meeting five hours a week; exceptional students may, with permission after the first summer, take a third course for credit. A grade of B – is required in order to receive course credit.

The curriculum is divided into six groups: (I) writing; the art of teaching; (II) English language and literature through the 17th century; (III) English literature since the 17th century; (IV) American literature; (V) classical and continental literature; (VI) theatre arts. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III; and one course each from Groups IV and V.

The Master of Letters (M. Litt.) Degree The M. Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is the first prerequisite for this degree. Students concentrate in either a period such as the Renaissance, a genre like the novel, or a field of study like American Literature or theatre arts and dramatic literature.

The M. Litt. can be earned in three to five summers by following a program of ten courses or Independent Reading Programs. No thesis is required. Candidates may engage in as many as four Independent Winter Reading Programs during the intervening academic years and must undertake at least one such program or an Independent Summer Reading Program. In the final summer a student must pass a comprehensive written and oral examination covering his or her field of concentration.

The program is limited to highly qualified candidates. Students who have completed the M.A. at Bread Loaf with distinction may continue for the M. Litt. Students not previously at Bread Loaf may be admitted if they hold an M.A. Candidates presenting an M.A. from another institution are accepted provisionally for the first summer. At least one summer must be spent in residence at the School of English in Vermont.

The Master of Modern Languages (M.M.L.) Degree The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish) or in a foreign language and English at the Bread Loaf School of English or at Lincoln College, Oxford. The English/foreign language program requires an additional ten courses beyond the M.A. degree and comprehensive written and oral examinations. The M.M.L. is administered by the Director of the Language Schools in consultation with the Director of the Bread Loaf School of English. Inquiries should be addressed to the Director of the Bread Loaf School.

The Program at Lincoln College, Oxford

The Program at Lincoln College, Oxford (July 1 – August 11) The Bread Loaf School of English has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Lincoln College was founded in 1427 by Richard Fleming, Bishop of Lincoln, as a foundation to train clergy to confute the prevalent Lollard Heresy. Located on the Turl, in the center of Oxford City, Lincoln has retained most of its medieval appearance.

Each student elects one seminar as a six-credit summer's program. There are about six students in each seminar, which meets each week in a manner determined by the tutor. For example, the tutor may meet all students together once a week and then in tutorial for an hour. Rather than attending classes in the usual Bread Loaf manner, students undertake a considerable responsibility for their own education under the guidance of their tutor. Tutors assign as much, if not more, reading on both primary and secondary materials than is customary at the School of English. Oxford tutors place heavy emphasis on independent study and assume that students are strongly motivated to pursue their work without substantial faculty guidance. Students should expect to give oral reports. They are assigned weekly 10-page, handwritten papers, during the summer. Seminars and tutorials are held at the College with which the Oxford tutor is affiliated. The Oxford program is different from, but not more difficult than, that offered at the School of English in Vermont.

Tamarack Cottage



The Oxford Faculty in 1985

Dorothy Bednarowska, M.A., Oxford. Lecturer in English at Worcester and St. Catherine's Colleges and Emeritus Fellow at St. Anne's College, Oxford.

Valentine Cunningham, M.A. Keble College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Corpus Christi College; University Lecturer in English, Oxford.

John Dixon, B.A., M.A., St. Edmund Hall, Oxford. Visiting Fellow, University of East Anglia.

John V. Fleming, B.A., University of the South; M.A., Oxford; Ph.D., Princeton. The Louis W. Fairchild Professor of English and Comparative Literature and Chairman of the Department of English.

Douglas Gray, M.A., New Zealand and Oxford. J.R.R. Tolkien Professor of English Literature and Language in the University of Oxford, and Fellow of Lady Margaret Hall.

Dennis Kay, M.A., University College, Oxford; D.Phil., Lincoln College, Oxford. Fellow and Tutor in English, Lincoln College, and Lecturer in English at the University of Oxford.

Peter Medway, B.A., M.A., Oxford. University of Leeds.

Roy Park, M.A., Glasgow and Oxford; Ph.D., Pembroke College, Cambridge. Tutorial Fellow in English and Librarian, University College, and University Lecturer in English, Oxford.

John Pitcher, M.A., D.Phil., Oxford. Fellow and Tutor in English, St. John's College, and Lecturer in English in the University of Oxford.

Nicholas Shrimpton, M.A., Balliol College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Lady Margaret Hall, and University Lecturer in English, Oxford.

Robert Smallwood, M.A., Ph.D., Birmingham. Fellow of the Shakespeare Institute, University of Birmingham.

Stanley Wells, B.A., University College, London; Ph.D., The Shakespeare Institute, University of Birmingham. Senior Research Fellow, Balliol College, Oxford; General Editor of the Oxford Shakespeare and Head of the Shakespeare Department, O.U.P.; Governor and Member of the Executive Council of the Royal Shakespeare Theatre.

The Seminars at Lincoln College in 1985

Group I (The Program in Writing)

533. Writing, Thinking and Learning

Messrs. Dixon
and Medway

Group II (English language and literature through the Seventeenth Century)

524. Chaucer and Medieval Literature

Mr. Gray

518. Shakespeare: On the Page and On the Stage

Messrs. Smallwood
and Wells

528. Shakespeare and Jacobean Drama	Mr. Kay
512. Spenser and the Poetry of His Age	Mr. Kay
545. Milton and Pope	Mr. Pitcher
<i>Group III (English literature since the Seventeenth Century)</i>	
521. The Abstract Muse	Mr. Park
522. Dickens and George Eliot— Were the Victorians Smug?	Mrs. Bednarowska
547. The Novel at the Turn of the Century— Hardy to Woolf	Mrs. Bednarowska
543. The English Stage from Shaw to Stoppard	Mr. Shrimpton
509. British Poetry from Hardy to Larkin	Mr. Cunningham
<i>Group V (Continental Literature)</i>	
546. The Classical and the Medieval	Mr. Fleming

Fees at Oxford

The comprehensive fee—tuition, board and room—is \$2,250. The fee is exclusive of airfare. Students are expected to make their own travel arrangements.

For further information and the 1985 bulletin of the Bread Loaf School of English at Lincoln College, write to the Administrative Assistant.

The Program in Writing

With support from the Fund for the Improvement of Postsecondary Education, the Rockefeller Foundation, the Lyndhurst Foundation, the *New York Times Co.* Foundation, the Grace Foundation, the International Paper Co. Foundation, and the General Mills Foundation, the School of English offers a special Program in Writing for secondary school teachers of English. Grants to rural and small town teachers the first summer meet full tuition (\$1,475). Additional support toward room and board (\$755) on campus is available, if the need is established.

The Program addresses the writing needs of secondary school teachers of English and their students who, because of their cultural and geographical isolation, have inadequate educational resources to support them. The Program hopes to improve a teacher's capacity to teach writing, to enhance a teacher's knowledge of literature and to introduce him or her to techniques for emphasizing expository writing in the context of the humanities. In addition, the Program provides teachers with the training and resources that they need for undertaking productive research in writing based on their own practice as teachers. It is the assumption of the Program that teachers of writing should themselves write and should broaden their professional acquaintance with systematic inquiry so that they can make their findings known to other researchers and to planners of curriculum. Awards from the Fund for the Improvement of Postsecondary Education and private foundations are available to teachers who intend to conduct inquiries into language and learning in their own schools. The Coordinator of the Program in Writing is available for consultation on these writing projects during the school year.

To be eligible for full tuition scholarships, teachers must hold a bachelor's degree from an accredited college or university and have had at least one year, but not more than fifteen years, of teaching experience in public secondary schools in rural or small communities which are remote from metropolitan centers. Students currently or previously enrolled at Bread Loaf are eligible to participate in all aspects of the program but are considered for financial aid only in the usual manner.

M.A. candidates may take one writing course each summer for *four* summers.

Courses in the Program in Writing are in no way restricted to rural teachers attending Bread Loaf or Oxford. These courses will be helpful to any teacher of writing at the secondary school or college level.

Several times during the summer there will be workshops and lectures by visiting consultants. Individual conferences will be arranged so that students can discuss problems with their own writing, and writing and language needs of their students, planning curricula, and preparing bibliographies of resources. Experienced teacher-researchers will offer workshops on practice-oriented research and work with students on developing their own proposals for Bread Loaf research grants. Students now funded will discuss projects under way such as "Teacher-Researchers Writing to Students," "Establishing a Network of Teacher-Researchers," "Exploring the Impact of a Word Processor in a Writing Classroom," "Studying Conversational Writing," "The Use of Conceptual Journals," or "Studying the Processes of Students Writing for Publication."

At Bread Loaf there is a computer center with Apple II's available for the use of students, and instruction is provided by Teaching Assistants.

After taking one course in writing at Bread Loaf, Vermont, students may apply for a summer's study of writing in the Program of the School of English at Lincoln College, Oxford. At Oxford, a student elects only the double-credit seminar in writing as a full summer program. The writing course meets as a seminar several times a week for two hours. In addition, a student has weekly individual tutorials. Teachers in the Oxford writing program will have an opportunity to meet with their peers who teach writing in Oxfordshire and to visit secondary school classes near Oxford.

Applicants should write for the brochure on the Program in Writing for additional information regarding eligibility and criteria for admission.

The Program in Theatre

The commitment of the Bread Loaf School of English to Theatre Arts goes back to the origin of the School when its theatre staff was recruited from George Pierce Baker's famous play production course known as *The 47 Workshop*. Subsequent to Professor Baker's move to Yale, the faculty was recruited from the Yale School of Drama and included such outstanding theatre designers as Donald Oenslager, then of the Provincetown Playhouse. The tradition of theatrical production as a corollary to the study of dramatic literature has continued unbroken for over sixty years.

Bread Loaf offers an extensive program in theatre, designed to provide formal and informal instruction in the crafts of acting, directing, playwriting, stagecraft (and design), as well as an analysis of the entire spectrum of dramatic literature. While the program is not structured as a professional training school, it is oriented toward bringing students into contact with theatre professionals in all fields. Therefore, distinguished scholars of dramatic literature are joined by theatre critics, professional actors, directors, playwrights, designers and technicians to provide a comprehensive approach to theatre, involving classroom, workshop and production opportunities.

A major aspect of theatre study at Bread Loaf is the presentation of a wide variety of performing projects. Each summer one major production is mounted, directed by a faculty member and including in its cast Equity Guest Artist actors. In recent years productions have included *The Tempest*, *The Cherry Orchard*, *Buried Child*, *A Midsummer Night's Dream*, and *Twelfth Night*. This summer's production will be Churchill's *Cloud Nine*. In addition, each summer a second, somewhat smaller and often more experimental production is presented. New plays by Bread Loaf students are often produced, as are one acts directed by advanced directing students; on occasion new proj-

ects are developed under the guidance of a faculty member. Finally, there are opportunities for acting students to explore and present longer scenes and for all interested students to act in informal presentations in the directing or playwriting workshops. All projects have open casting, and all students—experienced or not—are encouraged to audition and participate.

In addition to the performing projects, faculty and guest artists lead several workshops in theatre each summer. Varying each year, some are designed to challenge more advanced acting students, and others are interdisciplinary in nature, designed to help students of literature or writing acquaint themselves with various aspects of the theatre. Workshops may be offered in improvisation, theatre games, movement, and mask work, as well as writing-and-theatre and an exploration of ways writing, literature and theatre intersect. Guest artists also participate in literature classes and writing classes from time to time, leading exercises, staging scenes, or bringing a performance perspective to those fields of study.

Courses and workshops vary each summer, but the following courses are frequently offered:

Dramatic Literature—Shakespeare (several classes); Elizabethan and Jacobean drama and comedy; Satire; Comedy; Modern Drama; Contemporary Drama; and Contemporary World Drama.

Practical Theatre—Introduction to acting; Performance of a major role in a play; Directing; Direction of a one-act play; Playwriting; Production of an original script; Design and Technical Theatre; Stage Management of a major production; and Independent Projects in design or playwriting.

Extracurricular Activities—Performance in productions or readings; Direction of readings or special projects; Participation in workshops; Backstage work on productions; and Acting in directing or playwriting scenes.

The Bread Loaf Theatre Program is especially well suited for high school teachers of English and drama who wish to broaden their theatre experience and increase their skills.

Non-Degree Programs

Program in Continuing Graduate Education The School encourages teachers who have their Master's degrees or others who have at least a baccalaureate degree to enroll for a summer as non-degree students in continuing graduate education. The summer's program, arranged with the Director, may, for example, be in theatre arts and dramatic literature, in an English literary period or genre, or in American or continental literature. Upon successful completion of this program, Middlebury College will issue the student a Certificate in Continuing Graduate Education. Non-degree students completing a summer in the Program in Writing will receive a Certificate in Continuing Graduate Education.

Undergraduate Honors Program Exceptionally able undergraduates with strong backgrounds in literary study, after the completion of three years toward their baccalaureate degree, may be admitted to graduate study at Bread Loaf. Their courses may either be transferred to their home institution or become the first summer's program leading to the M.A. degree at the School of English.

Students enrolled in Continuing Graduate Education or Undergraduate Honors Programs are eligible for financial aid.

The Bread Loaf Inn



The Faculty

Tony Burgess, B.A., King's College, Cambridge; M.A. and Ph.D. University of

London. Lecturer in English, Institute of Education, University of London. Mr. Burgess has worked as an English teacher in British state secondary schools and as research officer on the development of writing and on language diversity. He has been interested in school-based teacher training and is co-founder of the Institute's Alternative Course, located in a number of inner London secondary schools. He is currently working within an ethnographic perspective, on the realization of understandings about language and learning in classroom settings. He is co-author of *Understanding Children Writing*, *The Development of Writing Abilities 11-18*, and *The Languages and Dialects of London Schoolchildren*.

Michael Cadden, B.A., Yale; B.A., University of Bristol, England; D.F.A., Yale

School of Drama. Assistant Professor of English, Princeton. A former Marshall Scholar to Great Britain, Mr. Cadden taught dramatic literature and criticism at the Yale School of Drama, while serving as the dramaturg of the Yale Repertory Theatre. He has served as an editor of *yale/theatre* magazine and has written articles on Artaud, Serban, Shepard and other theatre artists of the past century. He is presently writing a book on contemporary drama, tentatively entitled *The Return to the World*.

Lawrence Danson, B.A., Dartmouth; M.A., Oxford; Ph.D., Yale. Professor of

English and Acting Chairman of the Department, Princeton. Mr. Danson has written *Tragic Alphabet: Shakespeare's Drama of Language*; *The Harmonies of "The Merchant of Venice"*; *Max Beerbohm and "The Mirror of the Past"*; and has edited *On "King Lear."* His most recent articles have been about Marlowe, Jonson, and the current state of Shakespearean scholarship. He has been a Princeton Bicentennial Preceptor and the recipient of a National Endowment for the Humanities Fellowship.

Boyd H. Davis, A.B., University of Kentucky; M.A., Ph.D., University of North

Carolina/Chapel Hill. Professor of English, University of North Carolina at Charlotte. Ms. Davis is Adjunct Director of the UNCC Writing Project. Her research in linguistics has been supported by the National Endowment for the Humanities. She has published *Writing About Literature and Film* (with M. B. Bryan), *First Person Singular* (with R. O'Cain) and has contributed "Language-based Approaches to Children's Literature" for an anthology edited by A. Moss.

Margreta de Grazia, B.A., Bryn Mawr College; Ph.D., Princeton. Assistant Pro-

fessor of English, University of Pennsylvania. Ms. de Grazia has also taught at the University of New Mexico and Georgetown. Her publications include articles on Sidney, Shakespeare, and various aspects of language in the 16th and 17th centuries. She is presently completing a book, *The Late 18th Century Shakespeare's "Sonnets": A Study in Authorial Representation*, and working on another, *Elizabethan Nominal Autobiography*.

Stephen Donadio, B.A. Brandeis; M.A., Ph.D., Columbia. Professor and Chair-

man, Department of American Literature and Civilization, and Director of the Program in Literary Studies, Middlebury. A former Fulbright Scholar (University of Paris: Sorbonne), Woodrow Wilson Fellow, and Danforth Fellow, and a recipient of

Fellowships from the Rockefeller Foundation and the National Endowment for the Humanities, Mr. Donadio has taught at Columbia and served as Assistant Editor of *Partisan Review*. He is the author of *Nietzsche, Henry James, and the Artistic Will*, and co-editor (with Quentin Anderson and Steven Marcus) of *Art, Politics, and Will: Essays in Honor of Lionel Trilling*. At present, Mr. Donadio is engaged in work on a wide-ranging account of developments in American culture from 1941 to 1961, and on a life of Henry David Thoreau. An essay entitled "Emerson, Poe, and the Ruins of Convention" will appear this year in a volume on *Emerson and His Legacy* which he co-edited with Ormond Seavey and Stephen Railton.

John C. Elder, B.A., Pomona; Ph.D., Yale. Associate Professor of English, Middlebury. Mr. Elder has been a recipient of fellowships from the Danforth and Watson Foundations and from the NEH. He is the author of *Imagining the Earth: Poetry and the Vision of Nature*, and has also published articles on John Muir, on American natural history, on the Vermont landscape, and on the writer in the nuclear age.

Carol V. Elliott, B.A., Notre Dame College; M.A. Middlebury. Ms. Elliott directs and teaches acting for the Program in Theatre at Princeton University and teaches improvisation at Westminster Choir College. She has directed, taught, and acted at various levels: children's theatre, high school, community, college and professional.

Dixie Goswami, B.A., Presbyterian; M.A., Clemson. Associate Professor of English, Clemson. A former NEH Fellow in Linguistics at Leeds University and a Mina Shaughnessy Scholar, Mrs. Goswami has published articles on teaching writing and on research. She has completed (with Lee Odell) a study of writing in business and government. She is co-editor with M. Butler of *Web of Meaning*, which won the 1984 MLA award for the outstanding research publication in the teaching of language and literature. She is Coordinator of the Program in Writing at the Bread Loaf School of English.

David Hadas, B.A., Ph.D., Columbia. Associate Professor of English, Washington University. Mr. Hadas has also taught at the University of Rochester, the University of Warwick, and Middlebury College. He has reviewed for *Renaissance Quarterly* and has completed a book, entitled *The Nature of Religion*, and is working on one about the Bible as literature.

Pamela White Hadas, B.A., M.A., Ph.D., Washington University. Associate Professor of English, Washington University. Last fall she was Roberta M. Holloway Professor of Poetry at the University of California at Berkeley. She has published one book of criticism, *Marianne Moore: Poet of Affection*, and three books of poetry, *Designing Women*, *In Light of Genesis* and *Beside Herself: From Pocahontas to Patty Hearst*. In 1980 she received the Witter Bynner Award in Poetry from the American Academy and Institute of Arts and Letters and in 1982 she received the Oscar Blumenthal Award from *Poetry* magazine. She has been the Robert Frost Fellow at the Bread Loaf Writers' Conference. This year she is the recipient of a National Endowment for the Arts Fellowship.

David Huddle, B.A., University of Virginia; M.A., Hollins; M.F.A., Columbia. Professor of English, University of Vermont. Recipient of Fellowships from the

Virginia Center for the Arts, Yaddo, the Bread Loaf Writers' Conference, and the National Endowment for the Arts, Mr. Huddle is the author of a book of poems, *Paper Boy*, and two collections of short stories, *A Dream With No Stump Roots In It* and *The Undesirable*. His fiction and poetry have appeared in *Esquire*, *Harper's*, *Field*, *The Hudson Review*, and *Virginia Quarterly Review*.

U. C. Knoepfelmacher, A.B., (Arch.) and M.A., University of California, Berkeley, Ph.D., Princeton. Professor of English, Princeton. Mr. Knoepfelmacher has taught at Berkeley, where he received the Academic Senate's Award for Distinguished Teaching; he also has taught in the summer programs at Harvard and the Graduate School of Modern Letters at Tulsa University. He has published articles ranging from Chaucer to Lawrence and is the author of *Religious Humanism and the Victorian Novel*, *George Eliot's Early Novels*, and *Laughter and Despair: Readings in Ten Novels of the Victorian Era*. He has co-edited two collections of original essays, *Nature and the Victorian Imagination* and *The Endurance of 'Frankenstein': Essays on Mary Shelley's Novel*, as well as a special centenary George Eliot issue of *Nineteenth-Century Fiction*.

A. Walton Litz, A.B., Princeton; D. Phil., Oxford. Professor of English and former Chairman of the Department, Princeton. A recipient of the E. Harris Harbison Award for Distinguished Teaching in 1973, Mr. Litz has published *The Art of James Joyce*, *Jane Austen: A Study of Her Artistic Development*, *Introspective Voyager: The Poetic Development of Wallace Stevens*, and *Eliot in His Time*. He has edited *Modern American Fiction: Essays in Criticism*, *Major American Short Stories*, and the *Scribner Quarto of Modern Literature*. He has written articles on, or prepared editions of, Austen, Hardy, Joyce, Williams, and Eliot. He is now at work on a study of modernist writers, and has edited Pound's early letters. He was Director of the Bread Loaf School of English at Lincoln College, Oxford for the summers of 1979, 1981, and 1983.

Ken Macrorie, A.B., Oberlin; M.A., University of North Carolina; Ph.D., Columbia. Professor Emeritus of English, Western Michigan University. Mr. Macrorie has published *Writing to be Read*, *Uptaught*, *Telling Writing*, *A Vulnerable Teacher*, *Searching Writing*, *Twenty Teachers*, and has served as editor of *College Composition and Communication*. He has taught at San Francisco State College and Michigan State University.

James H. Maddox, B.A., Princeton; M.A., Ph.D., Yale. Professor of English, The George Washington University. Mr. Maddox is the author of *Joyce's Ulysses and the Assault upon Character* and articles and reviews on Joyce, Defoe, Samuel Richardson, and various aspects of English fiction. He is now at work on a study of the early English novel.

Lucy B. Maddox, B.A., Furman; M.A., Duke; Ph.D., University of Virginia. Assistant Professor of English, Georgetown. She has also taught at Clemson and Virginia Polytechnic Institute and State University. Ms. Maddox is the author of *Nabokov's Novels in English*.

Nancy Martin, B.A., M.A., University of London. Former Reader in Education and Head of the English Department at the University of London Institute of Education. A member of the Schools Council Writing Research Unit (1966-72) and Director of its Development Project, *Writing Across the Curriculum* (1971-76), she has

been visiting professor at Rutgers University, the Universities of Western Australia and Alberta, and New York University. Publications include (co-authored with colleagues) *Writing and Learning Across the Curriculum*; *The Development of Writing Abilities, 11 to 18 years*; *Understanding Children Talking*; and *Mostly about Writing*.

James Moffett, A.B., A.M., Harvard. Author and consultant in education, formerly instructor at Phillips Exeter Academy, Research Associate at the Harvard Graduate School of Education, and Visiting Lecturer at the University of California at Berkeley. Besides numerous professional articles on the teaching of language arts, Mr. Moffett has written *Teaching the Universe of Discourse*, co-authored *Student-Centered Language Arts and Reading, K-12*, co-edited *Points of View: An Anthology of Short Stories*, directed *Interaction*, a K-12 program for reading and language arts, and more recently published *Coming on Center: English Education in Evolution*, *Active Voice: A Writing Program Across the Curriculum*, and *Points of Departure: An Anthology of Nonfiction*. Scheduled for publication soon are four anthologies of student writing—a series called *Grassroots*, covering elementary through college.

Alan Mokler, B.A., M.A., Stanford; M.F.A., Yale. Mr. Mokler is Director of the Program in Theatre and Dance at Princeton. He was Artistic Director of the Provincetown Playhouse in New York City, and was Director of the Acting Ensemble at Princeton for two years. He has directed at every level, including academic, community and professional theatre. He is also a writer, and his plays have been per-

The Faculty—1984

Seated, l. to r.: Paul Cubeta, David Hadas, Ken Macrorie, Dixie Gostvami, James Maddox, Lawrence Danson, Michael Cadden, Alan Mokler, Shirley Heath, Pamela Hadas

Standing, l. to r.: John Fleming, John Elder, Robert Weisbuch, Paul Mariani, A. Walton Litz, Ira Sadoff, Lucy Maddox, Alvin Kernan, Carol Elliott, Barry Press, James Moffett



formed at Stanford, Yale, Princeton, New York and elsewhere. His opera *Père Goriot* was performed in New York early this year.

Robert Pack, B.A., Dartmouth; M.A., Columbia. Julian W. Abernethy Professor of American Literature, Middlebury. Mr. Pack, Director of the Bread Loaf Writers' Conference, has won several national honors for his poetry and scholarship, including a Fulbright Fellowship and a National Council of the Arts Award. His published books of poetry are: *The Irony of Joy*, *A Stranger's Privilege*, *Guarded by Women*, *Selected Poems*, *Home from the Cemetery*, *Nothing But Light*, *Keeping Watch*, *Waking To My Name: New and Selected Poems*, *Faces in a Single Tree: A Cycle of Monologues*. He has completed a sequence of poems, *Clayfield Rejoices*, *Clayfield Laments*, and his collection of essays, *Affirming Limits: Essay on Mortality, Choice and Poetic Form*, will be published in the fall of 1985. In addition he has published three books of poetry for children, a critical study, *Wallace Stevens: An Approach to His Poetry and Thought*, and is editor of *Selected Letters of John Keats* and co-editor of *New Poets of England and America*, and *Classic, Modern and Contemporary: A Collection of Short Stories*. He was the 1974 Robert Frost Professor of Literature at Bread Loaf.

Bryan Wolf, B.A., Rice; M.A.R., Yale Divinity School; Ph.D., Yale. Associate Professor of American Studies and English, Yale. Mr. Wolf has published articles on Romanticism, American painting, and the Sublime. He is the author of *Romantic Re-Vision: Culture and Consciousness in Nineteenth-Century American Painting and Literature*, and is currently engaged on a companion volume entitled *The Language of Representation*, a study of literature and printing in the nineteenth century.

Michael Wood, M.A., Ph.D., Cambridge. Professor of English at the University of Exeter. Author of *Stendhal*, *America in the Movies* and *The Criminal Life of Luis Bunuel*, he is currently finishing a book on the nineteenth-century novel in England and France. He is a regular contributor to the *New York Review of Books*, among other journals. He was formerly a Fellow of St. John's College, Cambridge, taught at Columbia for many years, and has held a Guggenheim Fellowship and an NEH Fellowship. He holds the Frank and Eleanor Griffiths Chair of Literature at Bread Loaf this summer.

Theatre Staff

Walter C. Boswell, B.F.A., Kent State University; M.F.A., Penn State University. Associate in Theatre and Scenic and Lighting Designer at the Bread Loaf Theatre. Mr. Boswell is currently Technical Director and Designer at Lorain County Community College, Ohio. At Penn State University, he designed *The Shadow Box* for the premier season of the Penn State University Resident Theatre Company and their 1981 production of *The Cherry Orchard*.

Visiting Consultants

Nancie Atwell, B.A., Buffalo State College; for three summers a student in Bread Loaf's Program in Writing. English teacher at the Boothbay, Maine, Elementary School and Director of the Boothbay Writing Project. Ms. Atwell is co-editor of *Understanding Writing: Ways of Observing, Learning and Teaching*, and is currently working

on a book about her junior high students' writing and reading. Her articles have appeared in *Language Arts*, *English Journal*, *Learning*, and other journals. She is a writing consultant to schools and universities across the country and a frequent speaker at educators' conferences. She serves on the Executive Committee of NCTE and was featured as one of *Esquire* magazine's outstanding young Americans.

James Britton, M.A., Hon.L.L.D., Emeritus Professor of Education, Institute of Education, University of London. Mr. Britton is a former English teacher in British state secondary schools, Educational Editor to John Murray (publishers), and Head of the English Department at the University of London Institute of Education. Director of the Schools Council Writing Research Unit 1966-72 and member of the "Bullock Committee," the 1972-74 British Government Inquiry into Reading and the Uses of English in Schools, he was awarded an honorary doctorate in 1977 by the University of Calgary and the David H. Russell Award for Distinguished Research in the Teaching of English by the National Council of Teachers in English. Publications include *Language and Learning*, *The Development of Writing Abilities, 11-18* (editor and co-author) and *Prospect and Retrospect*.

Donald H. Graves, B.A., Bates; M.Ed., State College, Bridgewater; Ed.D., SUNY, Buffalo, Professor of Education, University of New Hampshire. Mr. Graves is a frequent writer for *Language Arts* and has recently published *Writing: Teachers and Children at Work*.

Visiting Lecturer

Alvin B. Kernan, A.B., Williams; A.B. and M.A., Oxford; Ph.D., Yale. A. W. Mellon Professor of Humanities, Princeton. Mr. Kernan has taught at Yale and Princeton, where he also served as Dean of the Graduate School. He has published numerous articles on Renaissance drama and on satire and is the author of *The Cankered Muse*, *The Plot of Satire*, *The Revels History of the Drama in English, 1576-1613, V, III*, *The Imaginary Library*, and *The Playwright as Magician: Shakespeare's Image of the Poet in the English Public Theatre*. He has edited Jonson's *Volpone* and *The Alchemist*, Shakespeare's *I Henry IV*, *Julius Caesar* and *Othello*, *Modern Shakespearean Criticism*, as well as several texts on the modern theatre. He held the Frank and Eleanor Griffiths Chair of Literature at Bread Loaf in 1984 and this summer will deliver the Elizabeth Drew Memorial Lecture.

Administration

Paul M. Cubeta, A.B., Williams; Ph.D., Yale. Director, Bread Loaf School of English; College Professor of Humanities, Middlebury. A former Carnegie Fellow at Harvard, and Assistant Director of the Bread Loaf Writers' Conference, Mr. Cubeta has also taught at Williams. He is the author of articles on Jonson's poetry, Marlowe's *Hero and Leander*, Frost and Edward Thomas. Editor of *Modern Drama for Analysis and Twentieth Century Interpretations of "Richard II,"* he has written "Lear's Comic Vision" for *Teaching Shakespeare* (Princeton Univ. Press).





Courses

Group I

The Program in Writing

3. Teacher as Learner/Teacher as Researcher/Mrs. Goswami/9:30

For students who wish to begin inquiries about language and learning in their own schools or communities. Students will draw on their own experience as they describe their histories and processes as writers and learners and reflect upon implications for teaching. Emphasis will be on research as a process of discovery and as a part of the day-to-day work of teachers.

Texts: *Web of Meaning*, eds. M. Butler and D. Goswami (Boynton/Cook); *Ways With Words: Language, Life and Work in Communities and Classrooms*, S. Heath (Cambridge); *Language and Learning*, James Britton (Boynton/Cook); *Mostly About Writing*, Nancy Martin (Boynton/Cook); *Mind in Society: The Development of Higher Psychological Processes*, L. S. Vygotsky (Harvard).

156. Studying Writing/Mrs. Goswami/11:30

For students who have begun inquiries in their own schools or communities and who wish to analyze, interpret, and write up their findings. We will explore the role of the teacher as researcher in a number of settings. Key issues include finding effective methods for classroom research, forming research communities, collaborating with outsiders and with students, and using research to inform practice. Nancy Martin will join the group regularly. Open to students only after one summer at Bread Loaf.

Texts: *Research on Composing: Points of Departure*, Cooper and Odell, eds. (NCTE); *Finding a Language: Autonomy and Learning in School*, P. Medway (Boynton/Cook); *Reclaiming the Imagination*, A. E. Berthoff (Boynton/Cook).

2. Writing Prose Non-Fiction/Mr. Macrorie/M W 2:00-4:30

A workshop for teachers, centering on developing lively, succinct prose through writing and responding to the work of peers. The best of the writing—personal narrative, interviews with persons on the Mountain, accounts of teaching, etc.—will appear in the weekly magazine YEAST. There will be some talk about this workshop as a model for teaching persons of all ages.

Text: Macrorie, *Writing to be Read*, 3rd ed. (Boynton/Cook).

174. Writing, Thinking and Learning: A Special Study of Selected Theoretical Texts/Miss Martin/9:30

The course has two directions: (i) to study (from primary sources) selected interdisciplinary works which are seminal in the development of theories about writing; (ii) to work towards a rationale for the learning and teaching of writing which is set against the broader scene of learning and teaching as a whole, including the spoken language and literature. Seminars will include critical discussion of texts, student experience of writing and individual and collaborative work carried out during the course. The writing requirements will be varied and self-chosen. Titles of texts for study during the course will be sent to participants, who are asked to select six.

Pre-course reading if possible: P. Medway, *Finding a Language* (Boynton/Cook); N. Martin, et al., *Writing and Learning* (Boynton/Cook); L. Vygotsky, *Mind in Society* (Harvard Univ. Press); S. Heath, *Ways with Words: Language Life and Work in Communities and Classrooms* (Cambridge Univ. Press).

189. Language, Culture, and the Writing Self/Ms. Davis/8:30

The twin forces of language and culture shape our lives, our perceptions, and the writing we do ourselves as well as the writing we direct. Texts, simulations, and a variety of journal and logging formats keyed to oral, personal, and interactive experiences help us focus on ways of thinking, learning and teaching as extensions of the writing selves we are. We will learn to value the research we do daily without recognizing it as such, and to seek new ways of documenting and interpreting both our research and that of others in our field.

Texts: Kipling, *Kim*; LeGuin, *Tombs of Atuan*; Farb, *Word Play*; Gumperz, *Discourse Processes*.

197. Writing with Computers/Mr. Elder/11:30

An exploration of ways in which wordprocessing may serve writing and the teaching of writing.

198. Connections—Theater Improvisation and Writing/Ms. Elliott & Mr. Macrorie/M-F 11:30; Tues. 2:00-5:00

This performance seminar, taught by a teacher of acting and a teacher of writing, will center on what happens when meaning is put first and form second. It will demonstrate how a concentration on meaning may shape form and bring about liveliness and spontaneity. It is not a course in writing or producing plays but in the way theater improvisation and the writing process illuminate each other. No previous theater training required.

17. Writing Personal Essays/Mr. Moffett/(first three weeks) A. 8:30; B. 10:30

This course focuses on essaying as a personal, esthetic means of illuminating and celebrating experience. Subject matter may be drawn from recollection and observation, reflection and imagination. Various ways of turning up and working up material will be explored, including meditation and notation, and individual style of expression will be developed. Drafts will be responded to workshop-fashion in small sub-groups of the class, final versions will be responded to by the instructor, and selected essays will appear in a booklet for the Bread Loaf community. Samples of the art will be discussed as exemplified in the relevant portions of *Points of Departure: An Anthology of Non-Fiction*, James Moffett, which should be read before the course.

Students who elect this course for the first three weeks must also elect 173. Writing, Discourses and Culture.

173. Writing, Discourses and Culture/Mr. Burgess/ (final three weeks) A. 8:30; B. 10:30

Setting out from an interest in autobiography and narrative, the course will concentrate on the theory of writing and seek to connect this to questions about discourse, culture and identity which bear on understanding of writing and of classroom pro-

cesses. This will involve study of selective texts on the course's theme and consideration of examples of student writing (5-16). Students will be asked to introduce ideas from work they have undertaken to read and, by way of written requirement, to keep a personal journal.

Texts: M. Barr, P. D'Arcy, M. K. Healey, *What's Going On* (Boynton/Cook); C. Burgess, et. al., *Understanding Children Writing* (Penguin Boynton/Cook); T. Burgess "Diverse Melodies" in *Eccentric Propositions* ed. J. Miller (Routledge Kegan Paul); articles by V. Walkerdine and C. Urwin in *Children Thinking Through Language* ed. M. Beveridge (Edward Arnold).

Students must precede this course with 17. Writing Personal Essays.

5. Poetry Writing/Ms. Hadas/T F 2:00-4:30

A workshop designed for those interested in writing, careful reading, and revision of poems. Emphasis will be on student work. Assignments (sonnets, sestina, dramatic monologue, etc.) will be given in order to suggest and explore various approaches to the composition of poetry. The student will be asked to put together a small collection of her or his poetry at the end of the session and to participate in a class reading open to the community. There will be individual conferences with the instructor, as desired by the student.

Text: *The Norton Anthology of Modern Poetry*, ed. Richard Ellmann (Norton paperback).

6. Fiction Writing/Mr. Huddle/T F 2:00-4:30

This workshop, in classes and in conferences, will emphasize student writing: producing, reading, discussing, and revising stories. Consideration will be given to issues involved in the teaching of fiction writing, and participants will be given an opportunity to conduct workshop discussions. Exercises and assignments will explore aspects of memory and imagination, point of view, structure, and prose styles. The work of modern and contemporary story writers will be assigned and discussed.

Text: *The Norton Anthology of Short Fiction*, ed. R. V. Cassill (Norton paper).

125. Independent Projects in Writing/Staff/hours to be arranged

Independent Projects in Writing are open by permission to students after having taken the appropriate prerequisite courses at Bread Loaf. They may be projects in writing research, in advanced poetry or fiction writing.

Group II

20. Heroes and Lovers in Medieval English Literature/Mr. Hadas/8:30

We will read texts that allow us to see how under the influence of Christianity and new ideas about love, the life of the hero changed and the heroine came to be important. We will see how the change from an oral to a written literature made possible new genres and forms and involved the loss of certain kinds of literary power. By the end of the summer we will have developed a number of ways of talking about the difference between looking for Grendel's mother and looking for the grail.

Texts: *Beowulf*, trans. Alexander (Penguin); *Sir Gawain and the Green Knight*, trans. Borroff (Norton); Gower, *Confessio Amantis*, ed. Peck (Toronto); Chaucer, *Troilus and Creseide* (Everyman); Malory, *Le Morte d'Arthur*, ed. Cowen (Penguin, 2 vols.).



The New Wing of Davison Library

68. Renaissance Verse/Ms. de Grazia/10:30

Our focus will be on Shakespeare's *Sonnets*, but we will move back to the sonnets of Sidney and Spenser and forward to the sonnets and short lyrics of Jonson, Donne, Herbert, Marvell, and Milton. Concentrating on the complexities of the first person voice, the constraints of form, and the flexibility of language, we will consider the distinguishing characteristics of Renaissance verse.

Text: Stephen Booth, *Shakespeare's Sonnets* (Yale Press).

79. Spenser, Bacon and Donne/Mr. Hadas/10:30

Spenser invented a rich and complicated world that has fascinating relationships with the world he lived in. Bacon wrote about his world, but was more interested in a future that he wanted to help create. Donne concentrated on his world and on life after death. The three appeal to different temperaments and to different moments in history. We will read deeply in each and keep talking about what in each different parts of us as readers respond to.

Texts: Spenser, *The Faerie Queene*, ed. Roche & O'Donnell (Yale); Francis Bacon: *A Selection of His Works*, ed. Warhaft (Odyssey); Donne, *Complete English Poems*, ed. Smith (Penguin).

136. The Pastoral Tradition/Mr. Elder/T Th 2:00-4:30

After reading Theocritus' *Idylls* and Virgil's *Eclogues* and *Georgics*, we will consider works by English poets of the sixteenth through eighteenth centuries who respond directly, whether in imitation or in satire, to those classical expressions of the pastoral ideal. During the seminar's latter half, we will turn to books written during the nineteenth and twentieth centuries which, though pastoral in a much more loosely construed sense, have extended this tradition into the present.

In addition to a mimeographed packet of selections from Theocritus, Spenser, Sydney, Jonson, Denham, Milton, Marvell, Pope, and Wordsworth, our texts will be: Virgil, *Eclogues* (Penguin); Virgil, *Georgics* (Chicago); Shakespeare, *As You Like It* (Pelican); Gilbert White, *The Natural History of Selborne* (Penguin); Thomas Hardy, *Far from the Madding Crowd* (Penguin); D. H. Lawrence, *Lady Chatterley's Lover* (Signet); Robert Frost, *Selected Poems* (Holt, Rinehart, and Winston).

28. Shakespeare: From Tragedy to Romance/Mr. Danson/9:30

A study of Shakespeare's mature tragedies and his exploration of romance in the final post-tragic phase. We will read *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Coriolanus*, *Antony and Cleopatra*, *The Winter's Tale*, and *The Tempest*.

Text: *The Complete Signet Shakespeare*, ed. Barnet (Harcourt Brace Jovanovitch) or a similar modern annotated edition.

48. Shakespeare: The Comedies and Problem Plays/Mr. Danson/11:30

A study of Shakespeare's explorations in comedy, from the early plays through the romantic comedies to the formally and philosophically troubling "problem plays." We will read *The Comedy of Errors*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *As You Like It*, *Twelfth Night*, *All's Well that Ends Well*, *Troilus and Cressida*, *Measure for Measure*.

Text: *The Complete Signet Shakespeare*, ed. Barnet (Harcourt Brace Jovanovitch) or a similar modern annotated edition.

32. Milton/Ms. de Grazia/8:30

We will begin with several short poems before reading *Areopagitica*, *Paradise Lost*, and *Samson Agonistes*. In attempting to appreciate Milton's impact on our tradition, we will explore the poetic strategies by which he internalizes experience, projects and cancels his voice, and engages and repudiates the reader.

Text: John Milton, *Complete Poems and Major Prose*, ed. Merritt Hughes (Odyssey).

Group III

11. English Romanticism/Mr. Knoepfelmacher/10:30

Interconnections among five major poets (Wordsworth, Coleridge, Byron, Keats, and Percy Shelley) and prose writers (Hazlitt, DeQuincey, and Mary Shelley) will be stressed. One prime thread will be the Romantic concern with revision and redefinition, as each writer not only recasts the work of predecessors but also his or her very own.

Texts: Perkins (ed.), *English Romantic Writers* (Harcourt, Brace, & Jovanovich); De-

Quincey, *Confessions of an English Opium-Eater*, ed. Hayter (Penguin); Mary Wollstonecraft Shelley, *Frankenstein*, ed. Rieger (Chicago).

34. The Nineteenth-Century English Novel/Mr. Knoepfelmacher/M W
2:00-4:30

The progression from Austen to Hardy that we shall trace is marked by formal changes that reflect shifting social and psychological conditions increasingly perceived as alienating and threatening. We shall concentrate on the five novels listed below, but a *sixth* novel by any one of these same authors will be required as an additional reading for the final examination.

Texts: Austen, *Pride and Prejudice* (Riverside); Charlotte Brontë, *Jane Eyre* (Riverside); Dickens, *Great Expectations* (Signet); George Eliot, *The Mill on the Floss* (Riverside); Hardy, *Tess of the D'Urbervilles* (Signet). Also, a choice of any one of the following: Austen, *Persuasion* (Signet); Brontë, *Villette* (Penguin); Dickens, *David Copperfield* (Bantam); George Eliot, *Silas Marner* (Bantam); Hardy, *Jude the Obscure* (Signet).

101. Yeats and Joyce/Mr. Maddox/9:30

A close reading and discussion of the poetry of Yeats and the fiction of Joyce. We will approach Yeats and Joyce as two writers in the age of modernism, and we will pay particular attention to the circumstances of the Irish literary revival in the late nineteenth and early twentieth centuries.

Texts: Yeats, *The Complete Poems* (Macmillan) or *The Poems*, ed. Finneran (Macmillan) (note that either of these editions will be suitable); Joyce, *Dubliners* (Viking Critical edition); *A Portrait of the Artist as a Young Man* (Viking Critical edition); *Ulysses* (Random House).

75. The Modern Long Poem/Mr. Litz/8:30

Although Ezra Pound said as early as 1914 that he could see no impediment to a "long imagiste or vorticist poem," the problem of writing a long poem under the conditions of modernist poetry became a major concern for poets of his generation. This course will begin with a quick survey of early modern attempts at a long work, and then focus on four of their successors: Eliot's *Four Quartets*, Stevens' "Notes toward a Supreme Fiction," Williams' *Paterson*, and Pound's *Cantos*.

Texts: Ellmann and O'Clair (eds.), *The Norton Anthology of Modern Poetry* (or any text that includes Pound's *Hugh Selwyn Mauberley*); T. S. Eliot, *Complete Poems and Plays* (Harcourt); Stevens, *The Palm at the End of the Mind: Selected Poems* (Vintage); Williams, *Paterson* (New Directions); Pound, *Selected Cantos* (New Directions); George Kearns, *Guide to Ezra Pound's Selected Cantos* (Rutgers).

14. Modern British Poetry/Mr. Litz/10:30

A survey of the development of twentieth-century British poetry. Emphasis will be given to the founders of the "Modernist" movement, especially Pound and Eliot; to Auden; and to the major figures in the native British tradition, especially Hardy and Philip Larkin.

Texts: Ellmann and O'Clair (eds.), *The Norton Anthology of Modern Poetry*; T. S. Eliot, *Complete Poems and Plays* (Harcourt); *Selected Shorter Poems of Thomas Hardy*, ed. Wain (Macmillan); *Selected Poems of W. H. Auden*, ed. Mendelson (Vintage).

21. Modern British Novel/Ms. Maddox/9:30

The course will concentrate on the English novel between 1900 and 1945. In class discussions we will pay particular attention to the ways in which these novels define and respond to the changes in social structure and cultural values occurring in the first half of the twentieth century.

Texts: Conrad, *Lord Jim* (Penguin); Ford, *The Good Soldier* (Vintage); Lawrence, *Women in Love* (Penguin); Woolf, *To the Lighthouse* (Harcourt, Brace, Jovanovich); Compton-Burnett, *A House and Its Head* (Penguin); Waugh, *Brideshead Revisited* (Little, Brown); Farrell, *Troubles* (Penguin).

Group IV

41. Studies in American Fiction/Mr. Donadio/11:30

An inquiry into major works of the later nineteenth and earlier twentieth centuries, with particular emphasis on the ways in which American protagonists define and encounter their destinies. It is assumed that students in this course will be familiar with F. Scott Fitzgerald's *The Great Gatsby* and Ernest Hemingway's *The Sun Also Rises*.

Twelfth Night



Texts: Herman Melville, *Redburn* (Penguin); Henry James, *The Wings of the Dove* (Penguin); Theodore Dreiser, *Sister Carrie* (Houghton Mifflin Riverside); Edith Wharton, *The House of Mirth* (NAL Signet); Sherwood Anderson, *Winesburg, Ohio* (Penguin); Ernest Hemingway, *A Farewell to Arms* (Scribners); F. Scott Fitzgerald, *Tender is the Night* (in *Three Novels by FSF*, Scribners).

95. American Experiments in Literary Form/Mr. Donadio/T Th 2:00-4:30

A seminar concerned with varieties of innovation in American prose produced between the mid-nineteenth century and the mid-twentieth century.

Texts: Herman Melville, *The Confidence-Man* (Norton Critical Edition); Mark Twain, *Pudd'nhead Wilson* (NAL Signet); Stephen Crane, *Great Short Works of Stephen Crane* (Harper & Row); Gertrude Stein, *Selected Writings* (Vintage); Ernest Hemingway, *In Our Time* (Scribners); John Dos Passos, *Manhattan Transfer* (Houghton Mifflin Riverside); Henry Roth, *Call It Sleep* (Avon); Nathanael West, *Miss Lonelyhearts and The Day of the Locust* (New Directions); William Faulkner, *The Wild Palms* (Vintage); Vladimir Nabokov, *Pale Fire* (Putnam); John Hawkes, *Second Skin* (New Directions).

117. Faulkner/Mr. Maddox and Ms. Maddox/11:30

A reading of six novels from Faulkner's most creative period. We will approach Faulkner as, among other things, an experimenter in the form of the novel and a mediator upon the particular fate of the South.

Texts: Faulkner, *Flags in the Dust*; *The Sound and the Fury*; *As I Lay Dying*; *Light in August*; *Absalom, Absalom!*; *Go Down, Moses* (all Random House/Vintage).

160. Wordsworth, Frost and Stevens/Mr. Pack/M W 2:15-4:45

In this seminar we will make a comparative study of such major themes as: origins, absence, inspiration, belief and endurance in the work of the three poets. We will also consider issues of influence, focusing on the recurrent image of the poet as guide. Wordsworth: "Much I rejoiced, not doubting but a guide/Was present, one who with unerring skill/Would through the desert lead me." Frost: "if you'll let a guide direct you/Who only has at heart your getting lost." Stevens: "so that each of us/Beholds himself in you, and hears his voice/In yours, master and commiserable man."

Texts: William Wordsworth, *Selected Poems and Prefaces*, (Houghton Mifflin); Robert Frost, *The Complete Poems*, (Holt, Rinehart, Winston); Wallace Stevens, *The Collected Poems*, (Knopf).

39. Contemporary American Short Story/Mr. Huddle/10:30

Among the considerations of this class will be structure, style, and theme; strengths and weaknesses of individual stories, collections, and authors from 1950 to the present; and what contemporary fiction can tell a reader about contemporary culture.

Texts: Cheever, *The Stories of John Cheever* (Vintage); Yates, *Eleven Kinds of Loneliness* (Delta); Salinger, *Nine Stories* (Bantam); Carver, *What We Talk About When We Talk About Love* (Vintage) and *Cathedral* (Vintage); Dubus, *The Times Are Never So Bad* (Godine); Phillips, *Black Tickets* (Dell); Beattie, *The Burning House* (Ballantine); Updike, *Pigeon Feathers* (Fawcett); Malamud, *The Stories of Bernard Malamud* (Plume); Bambara, *Gorilla, My Love* (Vintage); McPherson, *Elbow Room* (Fawcett); Olsen, *Tell Me A Riddle* (Dell).

62. Telling Characters: Some Options in Contemporary Verse/Ms. Hadas/11:30

We shall read together selections from six important mid-twentieth century poets with special attention to the various stylistic choices each has discovered or made for the purpose of creating his or her distinct "voice," "character," "attitude," "mode of relation," "verbal signature," or whatever one might call the specialness of language which identifies a poem as belonging to a particular author. The course will be directed as much toward (or from) the writer's interest in the act of writing as toward the reader's interest in reasonable explication and interpretation of texts. These writers are representative of certain major options in the writing of verse derived from the generation preceding them and influential in the present generation of younger poets. We shall read primarily the works of Elizabeth Bishop, Robert Lowell, Howard Nemerov, Theodore Roethke, Sylvia Plath, and James Merrill.

Texts: Bishop, *The Complete Poems* (Farrar, Straus & Giroux); *The Collected Poems of Howard Nemerov* (Univ. of Chicago Press); Roethke, *Collected Poems* (Doubleday); Lowell, *Selected Poems* and *Day by Day* (Farrar, Straus & Giroux); Plath, *Collected Poems* (Harper and Row); Merrill, *Divine Comedies* and *From the First Nine: Poems 1946-1976* (Atheneum).

Group V

60. Sex, Politics and Religion on the Comic Stage/Mr. Cadden/9:30

A study of stage comedies from four periods of theatre history: Greek, English Renaissance, French Neo-Classical and Contemporary. Special attention will be given to comedy's subversively playful interest in deviations from sexual, political and religious norms.

Texts: Plato, *The Symposium* (Penguin); Aristophanes, *Four Plays* (NAL, ed. Arrow-smith) and *Frogs and Other Plays* (Penguin); Shakespeare *Twelfth Night* (any modern edition); Jonson, *Epicoene* and *Bartholomew Fair* (both Norton); Middleton and Dekker, *The Roaring Girl* (Norton); Moliere, *The Misanthrope and Tartuffe* (Harcourt, Brace, trans. Wilbur); *The Miser and Other Plays* (Penguin); *The Learned Ladies* (Harcourt Brace); Rousseau, *Politics and the Arts* (Cornell); Fo, *Accidental Death of an Anarchist* (Pluto); Stoppard, *Jumpers* (Grove); Durang, *Christopher Durang Explains It All to You* (Avon); Churchill, *Cloud Nine* (Methuen).

119. Nineteenth-Century European Novel/Mr. Wood/8:30

A study of some of the shapes and aspirations of the novel in France and Russia, with particular emphasis on the ways in which characteristic themes modify or are modified by form.

Texts: Stendhal, *The Red and the Black* (Norton); Balzac, *Old Goriot* (Penguin); Flaubert, *Madame Bovary* (Norton); Dostoyevsky, *The Idiot* (Modern Library); Tolstoy, *Anna Karenina* (Modern Library).

66. Modernism: Representation and the Gaze/Mr. Wolf/9:30

An interdisciplinary study of modernism in literature and the visual arts organized around three topics: representation and the gaze; myth-making and cultural hegemony; sexuality and power. The course begins with the paintings of Vermeer and concludes with Faulkner's *Absalom, Absalom!* It combines theory (Barthes, Foucault,

Freud) with practical criticism, and focuses upon the role that language plays within the shaping of culture.

Texts: Ed Snow, *A Study of Vermeer* (U. Calif. Press); Barbara Novak, *American Painting of the Nineteenth Century* (Harper & Row); Agee and Evans, *Let Us Now Praise Famous Men* (Ballantine); Barthes, *Mythologies* (Hill & Wang); Douglass, *Slave Narrative* (Signet); Foucault, *History of Sexuality* (Vintage); M. Shelley, *Frankenstein* (Oxford); Poe, *Great Short Works* (Harper & Row); Freud, *Dora* (Collier); Stein, *Ida* (Vintage); Faulkner, *Absalom, Absalom!*; Terry Eagleton, *Literary Theory* (Univ. of Minnesota Press).

37. Modern European Fiction/Mr. Wood/10:30

The following works will be studied closely for their sakes, but also with certain questions about modernity in mind. Are there typically modern fears and anxieties? Can they be mapped in literature? What is the role of fiction in a time of doubt?

Texts: Mann, *Death in Venice and other stories* (Vintage); Proust, *Swann's Way* (Random); Kafka, *The Castle* (Schocken); Svevo, *The Confessions of Zeno* (Random); Malraux, *Man's Fate* (Modern Library).

154. Contemporary Drama/Mr. Cadden/11:30

Beckett, Pinter, Fugard, Shepard, Hare, Churchill: a study of six of the most important authors now writing for the stage. Emphasis will be placed on the playwright's use of dramatic form to express his or her radical vision of the self and the world.

Texts: Beckett, *Waiting for Godot, Endgame, Happy Days* (all Grove); Pinter, *The Birthday Party, The Homecoming, Old Times* (all Grove); Fugard, *Boesman and Lena, Statements* (both Oxford); *Master Harold and the boys* (Penguin); Shepard, *Seven Plays and Fool for Love and Other Plays* (both Bantam); Hare, *Teeth 'n Smiles, Plenty, A Map of the World* (all Faber and Faber); Churchill, *Cloud Nine and Top Girls* (both Methuen).

Group VI

129. Introduction to Acting/Ms. Elliott/M Th 2:00-5:00

This workshop course is designed for those with little or no acting training, or acting experience. Students will participate in exercises and scenes designed to stimulate their imagination, increase their concentration, and develop the tools necessary to act honestly.

Text: Chekhov, *The Seagull*, trans. Jean-Claude Van Itallie.

139. Directing Workshop/Mr. Mokler/T Th 2:00-5:00

A study of the problems a director faces in selecting material, analyzing a script, and staging a theatrical production. Some consideration will be given to the theatre's place in society and the forms it can take. Each student will direct three dramatic pieces of his or her own choosing for presentation before the class.

Text: Peter Brook, *The Empty Space* (Atheneum, paperback). Additional articles will be on reserve.

125. Independent Projects in Theatre/Staff/Hours to be arranged

A qualified student may elect as a regular course a special independent project in acting, directing, costuming, or scenic design in connection with the major production at Bread Loaf this summer.



Michael Hayes confers with Mr. Kernan in the Barn.

General Information

Other Features The lecture program at Bread Loaf introduces students to distinguished scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists, critics, such as C.L. Barber, Saul Bellow, John Berryman, R.P. Blackmur, Willa Cather, Malcolm Cowley, Richard Eberhart, Richard Ellmann, Francis Fergusson, Northrop Frye, Hamlin Garland, Ellen Glasgow, Irving Howe, Shirley Jackson, Sinclair Lewis, Edwin Markham, Mary McCarthy, Archibald MacLeish, Paul Elmer More, Hillis Miller, Howard Nemerov, Marjorie Nicolson, Dorothy Parker, Carl Sandburg, Allen Tate, Helen Vendler, Richard Wilbur and William Carlos Williams.

A picnic at the nearby Robert Frost farm and a tour of the Frost cabin are a popular Bread Loaf tradition, as are the square dances in the Bread Loaf Barn.

Several times each week students have the opportunity to see classic or modern films at Bread Loaf. They are invited to join the Bread Loaf Madrigalists, who give several informal concerts each summer. Students also give frequent informal readings from these writings.

The facilities of Starr Library at Middlebury College, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to the English School students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

Recreation Since the elevation at Bread Loaf is 1500 feet above sea level, the summers can be cool. For those who enjoy outdoor life, the School is ideally located at the edge of Battell Forest. A junction with the Long Trail—"a foot path in the wilderness"—which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School.

The extensive campus offers a fine opportunity for the combination of study and recreation. A softball and soccer playing field, tennis and volleyball courts are available. Jogging and hiking trails are everywhere. Bathing beaches at Lake Dunmore are twelve miles from the School. At Bread Loaf, there is the Johnson Pond.

Independent Winter Reading Program With the approval of the Director and an appropriate member of the Bread Loaf Faculty, qualified students may prepare themselves in an area of English, American, or continental literature by a program in independent reading during the academic year. Students must have taken a course at Bread Loaf in the area of their proposed program and have demonstrated their competence by securing a grade of A – or higher in that course. Arrangements are completed by the fifth week of the previous summer. Each Reading Program culminates in a long essay and in an oral examination at Bread Loaf at the beginning of the subsequent summer. Successful completion of the program is evaluated as a regular Bread Loaf course. Two reading programs in different years are permitted toward the M.A. degree and four toward the M.Litt. degree. A tuition fee of \$225 is charged for each program.

Independent Summer Reading Project Under exceptional circumstances students may design an Independent Summer Reading Project, which will be the equivalent of a regular Bread Loaf course. Such Projects must be submitted to the Director for consideration no later than May 1. All correspondence regarding the Project should be with the Director prior to the start of the session. Students have the responsibility for establishing the subject matter of the Project, shaping a thesis, selecting manageable primary texts and major secondary sources. For M.A. candidates, the Project must be in an area where students have previously taken at least one course at Bread Loaf and received grades of A – or higher; and for M.Litt. candidates, in their area of concentration.

Upon receipt of the proposal, the Director consults with the instructor who will work with the student. In general, the student is expected to work independently with not more than an hour meeting every week with his or her instructor. The student and the faculty member determine whether the student will submit a series of short papers, or one or two essays, equivalent to at least a thirty-page paper.

Since the Independent Summer Reading Project is considered as a Bread Loaf course, there is no special tuition fee if it is taken as part of the student's regular two-course program.

Transfer Credits A limited amount of graduate work may be transferred from other accredited institutions. Each course must receive the approval of the Director, preferably before the work is done. The program of a candidate for the Master of Arts or Master of Letters degrees at Bread Loaf may include *no more than six transferred credits*. Such credits are normally earned in language or literature. Thus, if six credits are transferred, each degree may be earned in four summers and in exceptional cases in three.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Transfer course credits cannot have counted for degree credit elsewhere and must be of B grade or better. Graduate credits earned at Bread Loaf expire after ten years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

A summer at Lincoln College, Oxford is a part of the M.A. or M.Litt. degree programs at the School of English.

Choice of Courses Correspondence regarding the choice of courses should be addressed to Mr. Cubeta. The choice should be made immediately upon receipt of the 1985 bulletin. No course registration form is provided. A fee of \$1 is charged for course changes made after July 1. Early registration is advised, as the School limits the size of all classes and seminars.

Advance Preparation Students are urged to complete as much reading as possible before coming to Bread Loaf in order to permit more time during the session for collateral assignments and for the preparation of papers, which are assigned in all courses in literature.

Books A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf. Required texts for each course are ordered for students. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes, the bookstore will stock copies.

Auditors In addition to the two courses taken for credit, students are encouraged to audit a third course. Students regularly registered for a course may not change their status to that of auditor without permission of the Director, and never after the third week of the session.

Fees	Tuition:	\$1,475
	Board:	\$ 540
	Room:	\$ 215
		<u>\$2,230</u>

Each applicant who is accepted is asked to pay a \$100 enrollment deposit, refundable up to May 1, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially.

A fee of \$740 is charged students who take a third course for credit.

Insurance The tuition fee also includes a fee for an accident insurance policy with limited coverage.

Payment Final bills are mailed about May 15 and are payable upon receipt. Checks should be made payable to Middlebury College.

Refunds Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit (\$100) but may receive refunds for any additional amounts paid as follows:

Before the end of first week of classes—60% of tuition plus pro-rated board.

Before the end of second week of classes—20% of tuition plus pro-rated board.

Thereafter—Board only, pro-rated.

Transcripts One official transcript from the Bread Loaf School of English will be issued without charge on written request to the Director of Academic Records, Middlebury College. A fee of \$2 is charged for each additional transcript. To students who are financially indebted to the College, no transcript will be issued until satisfactory arrangements have been made with the Comptroller. Requests for letters of reference should be made directly to the Director of the School.

Financial Aid Because of the generosity of former and present Bread Loaf students and friends of the School of English, the School has been steadily increasing its financial aid resources. In addition, generous funding for teachers from the Southeast has been made available to Bread Loaf by the Lyndhurst Foundation. No interested applicant with strong credentials should fail to apply because of need.

Financial aid may be in the form of grants and/or waiterships. The aid is awarded on the basis of financial need and scholastic ability. The School assumes a minimum of at least \$600 in self-help from every aid applicant.

To be considered for all types of aid awarded through Middlebury College, a student must file a Financial Aid Form (FAF) with the appropriate office of the College Scholarship Service (CSS). Requests for aid should be made when the application form is submitted to the School. Although students may apply for financial aid at any

time, they are advised to forward their Financial Aid Forms to the College Scholarship Service as soon as possible. Awards will be made upon receipt from the College Scholarship Service of the information on a student's need.

Through the Guaranteed Student Loan Program (GSLP) most states sponsor and guarantee their own student loan programs. Educational loans at nine per cent simple interest (on the unpaid balance of the principal) are offered to students matriculating either in or out of the state. Repayment begins within nine months after graduation. A nominal insurance premium is usually included in the cost of the loan. Students make application through their local bank or other participating financial institution, and Middlebury College will officially certify this loan. Repayment of the GSLP loans may be deferred up to three years while a student borrower is serving in the Armed Forces, Peace Corps, or Vista, or while enrolled for graduate study with at least a half-time academic workload.

Medical Facilities A nurse is in attendance, and the College Medical Director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

Accommodations All students not living with their families in the vicinity of Bread Loaf are expected to live on campus unless they have secured the permission of the Director to arrange other accommodations.

No student rooms will be ready for occupancy until Tuesday morning, June 25. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Securing off-campus housing is the responsibility of the student, but the Administrative Assistant will try to provide assistance. The School provides a day-care center on campus for students' children.

Transportation The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi meets all buses on June 25. There are Vermont Transit buses from Montreal, Boston, Albany and New York City. USAir, Brockway, United and People Express fly to Burlington. Connection to Middlebury can be made on Vermont Transit buses.

Schedule	June 25	Registration Day
	June 26	Classes begin
	July 19	Mid-term recess
	August 7	Classes end
	August 8-9	Final examinations
	August 10	Commencement

1985 Schedule of Classes

8:30

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|---|---------------|
| 17A. Writing Personal Essays (I) | Mr. Moffett |
| 20. Heroes and Lovers in Medieval English Literature (II) | Mr. Hadas |
| 32. Milton (II) | Ms. de Grazia |
| 75. The Modern Long Poem (III) | Mr. Litz |
| 119. Nineteenth-Century European Novel (V) | Mr. Wood |
| 173A. Writing, Discourses and Culture (I) | Mr. Burgess |
| 189. Language, Culture and the Writing Self (I) | Ms. Davis |

9:30

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| 3. Teacher as Learner (I) | Mrs. Goswami |
| 21. Modern British Novel (III) | Ms. Maddox |
| 28. Shakespeare: From Tragedy to Romance (II) | Mr. Danson |
| 60. The Comic Stage (V) | Mr. Cadden |
| 66. Modernism (V) | Mr. Wolf |
| 101. Yeats and Joyce (III) | Mr. Maddox |
| 174. Writing, Thinking and Learning (I) | Miss Martin |

10:30

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| 11. English Romanticism (III) | Mr. Knoepfmacher |
| 14. Modern British Poetry (III) | Mr. Litz |
| 17B. Writing Personal Essays (I) | Mr. Moffett |
| 37. Modern European Fiction (V) | Mr. Wood |
| 39. Contemporary American Short Story (IV) | Mr. Huddle |
| 68. Renaissance Verse (II) | Ms. de Grazia |
| 79. Spenser, Bacon, Donne (II) | Mr. Hadas |
| 173B. Writing, Discourses and Culture (I) | Mr. Burgess |

11:30

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| 41. Studies in American Fiction (IV) | Mr. Donadio |
| 48. Shakespeare: The Comedies and Problem Plays (II) | Mr. Danson |
| 62. Telling Characters (IV) | Ms. Hadas |
| 117. Faulkner (IV) | Mr. and Ms. Maddox |
| 154. Contemporary Drama (V) | Mr. Cadden |
| 156. Studying Writing (I) | Mrs. Goswami |
| 197. Writing with Computers (I) | Mr. Elder |

M-F 11:30; Tues. 2:00-5:00

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| 198. Connections (I) | Ms. Elliott/Mr. Macrorie |
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Mon., Wed. 2:00-4:30

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| 2. Writing Prose Non-Fiction (I) | Mr. Macrorie |
| 34. The Nineteenth-Century English Novel (III) | Mr. Knoepfmacher |

Mon., Wed. 2:15-4:45

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| 160. Wordsworth, Frost and Stevens (IV) | Mr. Pack |
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Mon., Thurs. 2:00-5:00

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| 129. Introduction to Acting (VI) | Ms. Elliott |
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Tues., Thurs. 2:00-4:30

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| 95. American Experiments in Literary Form (IV) | Mr. Donadio |
| 136. The Pastoral Tradition (II) | Mr. Elder |

Tues., Thurs. 2:00-5:00

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| 139. Directing Workshop (VI) | Mr. Mokler |
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Tues., Fri. 2:00-4:30

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| 5. Poetry Writing (I) | Ms. Hadas |
| 6. Fiction Writing (I) | Mr. Huddle |

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